



PITTSBURGH SYMPHONY ORCHESTRA

Second Horn Audition January-February 2023

I) SOLO

MOZART

Horn Concerto No. 3 in E-flat Major, K. 447
○ Movement I (no cadenza)

II) ORCHESTRAL EXCERPTS – All Horn 2 parts except as noted

BACH

Brandenburg Concerto No. 1
○ Movement IV: Trio 2 (no repeat)

BEETHOVEN

Symphony No. 3
○ Movement III: m. 158 – m. 205

BEETHOVEN

Symphony No. 7
○ Movement I: m. 84 – m. 102
○ Movement III: m. 185 – m. 238 (no repeat)

BEETHOVEN

Symphony No. 8
○ Movement III: 10 m. (including 2nd ending) before Trio – end of Trio (no repeat) (m. 36 – m. 78)

BEETHOVEN

Symphony No. 9
○ Movement III: m. 82 – m. 99 (**Horn 4**)

BEETHOVEN

Overture to *Fidelio*
○ m. 1 – m. 8
○ m. 45 – m. 55

BRAHMS

Symphony No. 4
○ Movement II: m. 1 – m. 5 (**Horn 4**)

BRAHMS

Tragic Overture
○ m. 335 – m. 358

DVOŘÁK

Cello Concerto
○ Movement II: [6] – 13 m. after [6]

HAYDN

Symphony no. 31
○ Movement II: m. 12 – m. 16
○ Movement II: pickup to m. 36 – m. 38

MAHLER

Symphony no. 1
○ Movement I: 4 m. before [2] – first bar of [3]
○ Movement I: [25] – [27]
○ Movement III: 4 m. after [13] – [15]

****CONTINUED NEXT PAGE****



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MAHLER	Symphony no. 3 <ul style="list-style-type: none">o Movement I: pickup to [29] – [33]o Movement I: pickup to [55] – 5 m. before [57]
MAHLER	Symphony no. 9 <ul style="list-style-type: none">o Movement I: Beginning – 1 m. after [2]o Movement I: 6 m. before [6] – 5 m. after [7]
PROKOFIEV	Suite No. 1 from <i>Romeo and Juliet</i> <ul style="list-style-type: none">o Movement VII: pickup to [81] – [82]
PROKOFIEV	Suite No. 2 from <i>Romeo and Juliet</i> <ul style="list-style-type: none">o Movement VII: [59] – [61]
SCHUBERT	Symphony No. 9 <ul style="list-style-type: none">o Movement I: m. 1 – m. 8
SHOSTAKOVICH	Symphony No. 5 <ul style="list-style-type: none">o Movement I: 10 m. before [18] – 1 m. after [21]
STRAUSS, R.	<i>Don Quixote</i> <ul style="list-style-type: none">o Variation 7o Variation 8
STRAUSS, R.	<i>Death and Transfiguration</i> <ul style="list-style-type: none">o [Q] – 6 m. after [T]
STRAUSS, R.	<i>Ein Heldenleben</i> <ul style="list-style-type: none">o 4 m. after [3] – 5 m. after [11]o 5 m. after [94] – [98]
STRAUSS, R.	<i>Eine Alpensinfonie</i> <ul style="list-style-type: none">o [21] – [22]o 2 m. before [63] – [66]
TCHAIKOVSKY	Symphony No. 4 <ul style="list-style-type: none">o Movement I: m. 1 – m. 20o Movement I: [I] – [K]o Movement I: 11 m. before [R] – 7 m. before [R]
TCHAIKOVSKY	Symphony No. 5 <ul style="list-style-type: none">o Movement IV: 8 m. before [B] – 10 m. after [B]
WAGNER	<i>Das Rheingold</i> <ul style="list-style-type: none">o Vorspiel Entrance: m. 35 – m. 66

Sight-reading may be asked in any round of the audition. Candidates may be asked to play with the horn section in later rounds. Repertoire list is subject to change.

The official pitch of the PSO is A=440

BACH: Brandenburg Concerto No. 1

○ Movement IV: Trio 2 (no repeat)

Horn 2 in F

Trio

9

17

25

BEETHOVEN: Symphony No. 3
○ Movement III: m. 158 – m. 205

Horn 2 in Eb

(Scherzo: Allegro vivace (♩. = 116))

158

ff

f *f* *f* *f* *f*

1.

1

2.

f *f* *f*

TRIO

171

sf *cresc.*

182

f *sf*

194

cresc. *f* *f*

The musical score is for Horn 2 in Eb, measures 158 to 205. It is in 3/4 time and features a Scherzo: Allegro vivace tempo with a quarter note equal to 116 beats. The score is divided into four staves. The first staff (measures 158-170) includes a first ending (1.) and a second ending (2.). The second staff (measures 171-181) is marked 'TRIO' and includes a 'sf' (sforzando) dynamic. The third staff (measures 182-193) includes a 'sf' dynamic. The fourth staff (measures 194-205) includes a 'cresc.' (crescendo) dynamic. The score is enclosed in large square brackets on the left and right sides.

BEETHOVEN: Symphony No. 7
○ Movement I: m. 84 – m. 102

Horn 2 in A

(Vivace ♩. = 104)

79 8

91

100 1 2 3 4 5 6 7 8 C

p *cresc.* *ff*

BEETHOVEN: Symphony No. 7

o Movement III: m. 185 – m. 238 (no repeats)

Horn 2 in D

(Assai meno presto $\text{♩} = 84$)

181

1

1 2 3 4 5

194

6 7 8 9

p dolce

206

cresc.

ff

217

1

fp

229

sempre dim.

pp

1

Detailed description: This is a musical score for the Horn 2 part in D major, measures 181 to 238 of the third movement of Beethoven's Symphony No. 7. The score is written in 3/4 time with a tempo of 'Assai meno presto' and a quarter note equal to 84 beats. The key signature has two sharps (F# and C#). The score is divided into five systems. The first system (measures 181-193) begins with a first ending bracket. The second system (measures 194-205) includes the marking 'p dolce'. The third system (measures 206-216) includes 'cresc.' and 'ff'. The fourth system (measures 217-228) includes 'fp'. The fifth system (measures 229-238) includes 'sempre dim.' and 'pp', and ends with a first ending bracket. The notation includes various note values, rests, and dynamic markings.

BEETHOVEN: Symphony No. 8

- Movement III: 10 m. (including 2nd ending) before Trio – end of Trio (no repeat) (m. 36 – m. 78)

Horn 2 in F

(Tempo di Menuetto ♩ = 126)

32 1

42 1. 2. Solo
sf *f* *f* *Fine* *dolce* *cresc. p* *cresc.*

51 Cor. I *p* *p* *cresc.*

60 *f* *p dolce cresc.* *p* *cresc.* *p* *cresc.*

70 *p* *p* *dim.* *pp*

BEETHOVEN: Symphony No. 9
o Movement III: m. 82 – m. 99

Horn 4 in Eb

65 **Andante moderato** 14 *Clar. I* **Adagio**
Fag. I *pp* *dolce*

85

93 *Solo* *cresc.* 12

99 **Lo stesso tempo** *p* 12

BEETHOVEN: Overture to *Fidelio*

o m. 1 – m. 8

Horn 2 in E

Allegro.

Adagio.
solo.
p dolce



BEETHOVEN: Overture to *Fidelio*

○ M. 45 – m. 55

Horn 2 in E

(Adagio.)

p cresc. *p* *Allegro.* *cresc.* *solo.* *ff* *p dolce* *p* *5* *4*

BRAHMS: Symphony No. 4
o Movement II: m. 1 – m. 5

Horn 4 in C



BRAHMS: *Tragic Overture*

○ m. 335 – m. 358

Horn 2 in D

(Tempo Primo: *ma tranquillo*)

330

341

349

358

Q 1 2 3 4 5

6 7 8

ff

The musical score for Horn 2 in D, measures 330-358, is presented in four staves. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Tempo Primo: ma tranquillo'. The score begins at measure 330 with a treble clef and a key signature of one flat. A large bracket indicates a section starting at measure 335, marked with a 'Q' (Quasi) and a 'ff' (fortissimo) dynamic. This section contains measures 335 through 358. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure numbers 330, 341, 349, and 358 are indicated at the start of their respective staves. The section ends with a large closing bracket at measure 358.

DVOŘÁK: Cello Concerto

- o Movement II: [6] to 13 after [6]

Horn 2 in F

no più animato
Corni III.

in F
Meno. Tempo I.

9

3

dim.

p

dim. p

pp

19

HADYN: Symphony No. 31
o Movement II: m. 12 – m. 16

Horn 2 in D



HADYN: Symphony No. 31

- Movement II: pick to m. 36 – m. 38

Horn 2 in D

(Adagio)



MAHLER: Symphony No. 1

- Movement I: 4 m. before [2] – first bar of [3]

Horn 2 in F

The musical score for Horn 2 in F consists of two staves. The top staff begins with a treble clef and a 4/4 time signature. It features a tempo change from *Tempo I.* to *Più mosso* (marked with a 2), followed by a return to *Tempo I.* and *molto espress.* (marked with a 2). The bottom staff begins with a treble clef and a 4/4 time signature. It features a tempo change from *Tempo I.* to *molto rit.* (marked with a 1), followed by a return to *Tempo I.* and *molto espress.* (marked with a 3). The score includes various dynamic markings such as *pp* and *sehr weich und ausdrucksvoll*. The score is divided into sections by brackets, with the first section marked with a 2 and the second section marked with a 3. The score concludes with a *Più mosso acceler.* marking and a final measure marked with a 1.

MAHLER: Symphony No. 1
○ Movement I: [25] – [27]

Horn 2 in F

(Assai meno presto $\text{♩} = 84$)

25
Immer noch etwas zurückhaltend

mf poco cresc. *mf* *f* *ff*

Vorwärts drängend

ffff *ff* *3*

26 a tempo. (Hauptzeitmass)

fff *sempre ff*

27

MAHLER: Symphony No. 1

- Movement III: 4 m. after [13] – [15]

Horn 2 in F

13 Wieder etwas bewegter
(Celli u. Bässe pizz) *deutlich*

14 *sempre pp*

sempre pp **15**

MAHLER: Symphony No. 3

- o Movement I: pickup to [29] – [33]

Horn 2 in F

(Schwungvoll)

29 Mit höchster Kraft. *f* nicht breit. *ff* *rit.* *fff*

a tempo

30 *rubato* *sempre ff*

aufgeh. Schall(r). *accel.*

31 *a tempo* *mf* *dim.* *p* *pp* *ff* *gest.* *2* *gest.* *ff*

1 *offen.* *ff* *ff* *ff* *32*

Mit höchster Kraftentfaltung. *ff* Vorwärts. *accel.*

dim. Zurückhaltend. *mf* *dim.* *1 33*

MAHLER: Symphony No. 3

- o Movement I: pickup to [55] – 5 m. before [57]

Horn 2 in F

254 10

Wie zu Anfang.
55 Tempo primo.

ff *sempre*

Nicht eilen.

Zurückhaltend. 56

p *pp*

Schwer. 57

4

1

Detailed description: This is a musical score for Horn 2 in F, covering measures 54 to 57. The score is written on four staves. The first staff is in bass clef and contains measures 54 and 55. Measure 54 has a tempo marking of 254 and a measure rest of 10. Measure 55 begins with a bracketed section marked 'Wie zu Anfang. Tempo primo.' and a dynamic of 'ff sempre'. The second staff is in treble clef and contains measures 55 and 56. Measure 55 continues the 'Wie zu Anfang' section, and measure 56 is marked 'Nicht eilen.'. The third staff is in treble clef and contains measures 56 and 57. Measure 56 is marked 'Zurückhaltend.' and ends with a dynamic of 'p'. Measure 57 begins with a dynamic of 'pp' and continues the 'Zurückhaltend.' section. The fourth staff is in bass clef and contains measure 57, marked 'Schwer.'. The score concludes with a double bar line and a measure rest of 4, followed by a first ending bracket labeled '1'.

MAHLER: Symphony No. 9

- Movement I: Beginning – 1m. after [2]

Horn 2 in F

Andante comodo.

gestopft *offen (Echo)*

1

f *pp* *p* *espress.*

pp *pp*

2 *sempre pp* *espress.*

pp *pp* *f* *p*

1 2 3 4 5 6

- Movement I: 6 m. before [6] – 5 m. after [7]

[illegible]

PROKOFIEV: Suite No. 1 from *Romeo and Juliet*

- Movement VII: pickup to [81] – [82]

Horn 2 in F

(Adagio drammatico)

1

ff

ff

81

ff espressivo e drammatico

ff espress.

ff

poco rit.

82 *a tempo*

PROKOFIEV: Suite No, 2 from *Romeo and Juliet*

o Movement VII: [59] – [61]

Horn 2 in F

(Adagio funebre)

2 [59] *f molto tenuto* 3

1 [60]

[61]

The musical score is written for Horn 2 in F. It consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a fermata over a whole note, followed by a series of eighth notes. A bracket indicates measures 59 and 60. The second staff is also in treble clef with a key signature of one flat. It begins with a fermata over a whole note, followed by a series of eighth notes. A bracket indicates measures 60 and 61. The third staff is in bass clef with a key signature of one flat. It begins with a fermata over a whole note, followed by a series of eighth notes. A bracket indicates measures 61 and 62. The tempo is marked 'Adagio funebre' and the dynamics are 'f molto tenuto'.

SCHUBERT: Symphony No. 9

○ Movement I: m. 1 – m. 8

Horn 2 in C

Andante.

Solo



SHOSTAKOVICH: Symphony No. 5

o Movement I: 10 m. before [18] – 1 m. after [21]

Horn 2 in F

(Moderato)

18

f

poco animando...

19

mp

20

1

f

21

ff

6

Detailed description: This is a musical score for Horn 2 in F, measures 18 through 21. The score is written on three staves. The first staff (bass clef) contains measures 18 and 19. Measure 18 begins with a forte (*f*) dynamic. Measure 19 begins with a 'poco animando...' instruction and a mezzo-piano (*mp*) dynamic. The second staff (bass clef) contains measure 20, which begins with a first ending bracket labeled '1'. The third staff (treble clef) contains measure 21, which begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. A final measure, labeled '6', is shown at the end of the third staff, indicating the end of the excerpt.

STRAUSS: Don Quixote

○ Variation 7

Horn 2 in F

Var. VII. **57** *ein wenig ruhiger als vorher.*

58

STRAUSS: Don Quixote

○ Variation 8

Horn 2 in F

(ein wenig ruhiger al vorher)

Var. VIII.

59 *pp*

60 *pp*

61 *pp*

cresc *dim.* *pp*

un poco accel. *cresc* *ff*

62 *p cresc* *ff* *2. poco Temp. I.* *pp*

8

STRAUSS: Death and Transfiguration

- [Q] – 6 m. after [T]

Horn 2 in F

(Meno mosso, ma sempre alla breve)

a tempo
molto rit. 4 *espr.*
dim in F *mf* *f* *f* *cresc.*
ff *f* *molto appassionato*
R *ff* *molto appassionato*
gestopft *offen* *S* *gestopft* *offen* *gestopft*
sf *ff* *molto appassionato* *sf* *sf*
offen *1* *ff* *ff*
1 T *3* *Tempo I.* *Sehr breit.*
sf poco string. *ff* *poco accel.*

STRAUSS: Ein Heldenleben

- 4 m. after [3] – 5 m. after [11]

Horn 2 in F

(Lebhaft bewegt)

3 2 8 3 3

f

mf espr. cresc.

4

dim. p cresc.

3 5 3 5 6 9 7 1

mf ff mf

8 5 9

mf marcato mf cresc. f mf cresc. f

1 10

mf mf fff

2 11 2

ff

- 5 m. after [94] – [98]

94 Mässig bewegt. 2 Heftig bewegt.

95

96

97

98

beinahe doppelt so langsam.

STRAUSS: Eine Alpensinfonie

○ [21] – [22]

Horn 2 in F

(Tempo primo, sehr energisch)

21 Eintritt in den Wald.
(weich) (sehr getragen) *dim. espr.*

ff *ff* *f*

22 *dim. 3*

STRAUSS: Eine Alpensinfonie

- 2 m. before [63] – [66]

Horn 2 in F

(Frisch vorwärts.)

62 Immer im Charakter heftigen Drängens.
(Dämpfer weg) in F. **63**

64 **65** **66**

p *f* *mf* *dim.* *f* *ff*

- Movement I: m. 1 – m. 20

Horn 2 in F

Andante sostenuto.

TCHAIKOVSKY: Symphony No. 4

○ Movement I: [I] – [K]

Horn 2 in F

(Moderato con anima)

3 [1 *fff*

fff

K

TCHAIKOVSKY: Symphony No. 4

- o Movement I: 11 m. before [R] – 7 m. before [R]

Horn 2 in F

Moderato assai, quasi andante.



TCHAIKOVSKY: Symphony No. 5

- o Movement IV: 8 m. before [B] – 10 m. after [B]

Horn 2 in F

(Andante maestoso.)

ma marcato *più f* *mf* *simile f*

sfp pp p

Bpp cre - scen - do f

simile ff f

WAGNER: *Das Rheingold*

○ Vorspiel entrance: m. 35 – m. 66

Horn 2 in Eb

(In moto tranquillo, sereno)

The musical score is written for Horn 2 in Eb. It begins with a treble clef and a key signature of one flat (Bb). The time signature is 6/8. The score is divided into four systems. The first system starts with a measure rest for 9 measures, followed by a bracketed section labeled 'Coda III.' with a 'p' dynamic. The second system continues the melody with a 'sempre p' marking. The third system shows a continuation of the melodic line. The fourth system concludes with a final measure and a large closing bracket. The overall mood is 'In moto tranquillo, sereno'.